

Jake Wall Composition Recital

Saturday, October 19, 2024

7:00 PM

Kirmser Hall (McCain 204), Kansas State University

PROGRAM

Lock-In (2024)..... Jake Wall (b. 2002)

Devon Autry, *vibraphone*

Jake Wall, *marimba*

Scopophobia (2022)..... Jake Wall

Angel Amaro, *clarinet*

Trees (2024)..... Jake Wall

Jake Wall, Ryan Woodruff, *vibraphones*

Triple M (2024)..... Jake Wall

Jake Wall, *vibraphone*

Changing Hands (2023)..... Jake Wall

Devon Autry, *snare drum*

Jasper Vallad, *djembe*

Jake Wall, *bass drum*

Ryan Woodruff, *tom-tom*

KANSAS STATE
UNIVERSITY

School of Music,
Theatre, and Dance

Program Notes

Lock-In

Lock-In was written as a small thank you to my friend Devon Autry.

This piece was originally written as a duet for two malletKats, combining unique sounds with the technicality of a mallet instrument. In this iteration of the piece, acoustic instruments are used to cast a different soundscape with warmer tones and resonance, avoiding the distractions that can come with simulated audio.

The title comes from a popular phrase thrown around frequently in musical ensembles, particularly in the world of Marching Percussion. When you begin to lose focus or when you begin to let the excuses prevent you from meeting the goal, you are told to “lock in”. Lock in to the sound, lock in to your true motivations and desires- your “why,” lock in to your passion and drive, lock in with each other, lock in to the metronome, just lock it in. I’ve often needed to hear that phrase as we all do from time to time, reminding us to pick ourselves up and try again. Thank you to everyone who’s said that phrase to me and thank you to my close friends (Devon included) for walking with me on that journey, helping to carry each other at times when we’ve really needed it. Lock In and find out what you can really do.

Scopophobia

The term “*Scopophobia*” means “the intense fear of being watched.” That unnerving, anxiety-induced feeling was the idea behind this clarinet solo. Filled with abrupt and unexpected passages placed at irregular times, you may not feel at ease in an audience for this piece until it’s over.

Trees

This short piece, performed as a vibraphone duet, was inspired by the concept of a passacaglia. A passacaglia is a piece in which one voice, typically the lower one, is unchanging, while the accompanying melody continues to evolve. This project is an ongoing one, in which *Trees* will become the first movement of a collection, titled *Poems*.

This movement and title were inspired by the short poem “Trees” by Joyce Kilmer (1886-1918). The additional movements of this future work will continue to be set to poems that are close to my heart.

Triple M

Triple M was originally a piece for malletKat, utilizing “melody mode” in the system’s settings. This is where the title comes from, as it was originally “MalletKat Melody Mode”, or *Triple M*. This iteration of the piece will be performed on a vibraphone to capture the acoustic resonance that cannot be replicated with simulated audio. Utilizing a drum-set backing track, this play on a jazz form accompanies itself before allowing open soloing in the development.

Changing Hands

Changing Hands is a percussion quartet for four drums, with accompanying tambourines of varying pitch. Originally drafted as a rhythmic exercise for one person, this piece calls for each member of the ensemble to listen beyond their own part, as many figures involve larger, composite rhythms. Each player performs transcribed solos in the development section of this piece, taking turns as the lead role “changes hands” often. This piece is ideal for developing a sense of ensemble performance and broadening rhythmic vocabulary for intermediate-level students.